

“UITSTEKENDE BALANS TUSSEN
DRAMA EN HUMOR!”

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ONDERHOUDEND”

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WINNER AUDIENCE AWARD
Rome Film Festival

VISION DISTRIBUTION e WILDSIDE
PRESENTARE

C'È

UN FILM DI

PAOLA CORTELLESI

ANCORA C'È DOMANI

PAOLA CORTELLESI, VALERIO MASTANDREA
ROMANA MAGGIORA VERGANO EMANUELA FANELLI GIORGIO COLANGELI
È CON VINICIO MARCHIONI

FRANZESCA CONTI, ANNE MARINI, PAOLA TIGI, ANNA CAROLINA, YVES, JOSEPH, ALDO, DANIELA, FEDERICA, ROSI, PRISCILLA, MICO, MARINO, MARIA, CARINA, DILE, SILVIA, SCAVATTO, MATTIA, BALLO, GIAMARCO, FILIPPINI
PRODOTTORE: FRANCESCO ROMANO, PRODUZIONE: LUDOVICA MACCHIONI E TIZIO CASANO, REGIA: VALERIO MASTANDREA, SCENARI: FEDERICA RIFANTI, COSTUME: ALBERTO MIGNETTI, MONTAGNA: PAOLA CORTELLESI, MONTAGNA: FIORELLA D'ADDATO, MONTAGNA: LELE MARCIOTTI, EDITORE: FLIPPER SRL, VOCE: ANIELITA MARANI
PRODOTTORE: EMILIO LEONE, PRODOTTORE: ROBERTO LEONE, LUDOVICA PAPASARBA, SAVINA VIGNASCHI, CAMILLA MIZZI, MANUELLA GILBERTI, PRODOTTORE: FURIO BIGNARDI, CALIA CALERA, PAOLA CORTELLESI, PRODOTTORE: WILDSIDE e VISION DISTRIBUTION in collaborazione con
DIF in collaborazione con NETFLIX, PRODOTTORE: MARIO QUARANTA, LINDA BANGAROSSA, REGIA: PAOLA CORTELLESI



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VISION



Distributie Benelux: Arti Film – Hilversum – Nederland.
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Lange synopsis

Delia en Ivano wonen met hun kinderen en Ivano's ziekelijke vader in een souterrain woning in een typisch Romeins hofje. Het is 1946 en Rome balanceert tussen de roes over de bevrijding en de tekortkomingen van de afgelopen oorlogsjaren. Delia berust in haar traditionele rol van echtgenote en moeder die de eindjes aan elkaar moet knopen. Ivano, de patrias familias, hardwerkend om het beetje geld thuis te brengen laat geen gelegenheid voorbij gaan om dit te vertellen, soms minachtend en soms hardhandig. Hij heeft alleen ontzag voor zijn manipulerende vader, voor wie Delia een makkelijke verzorgster is.

Het is lente en de familie is opgewonden over de verlovings van hun dochter Marcella met een jongen uit de middenklasse. Delia ziet dit als Marcella's kans om hetzelfde lot te ontlopen. Maar alles verandert wanneer Delia een mysterieuze brief ontvangt die haar moed aanwakkert om te streven naar een beter leven – en niet alleen voor zichzelf... Geïnspireerd door de verhalen van grootmoeders en overgrootmoeders.

Korte synopsis

Delia en Ivano wonen met hun kinderen en Ivano's ziekelijke vader in Rome. Het is 1946 en de mensen in de stad balanceren tussen de bevrijdingsroes en de tekorten van de voorbije oorlog. Delia is het zorgende type die heeft leren omgaan met haar tirannieke man. De familie is opgewonden want hun dochter gaat zich verloven. Maar alles verandert wanneer Delia een mysterieuze brief ontvangt die haar moed aanwakkert om te streven naar een beter leven... Geïnspireerd door de verhalen van grootmoeders en overgrootmoeders.

Oneliner

Stijlvol en krachtig drama over een huisvrouw in het Rome van 1946, die de eerste stappen zet om zich te onttrekken aan de tirannie van haar man.

Achtergrond

C'e Ancora Domani is de eerste speelfilm geregisseerd door Paola Cortellesi,, Zij wordt algemeen beschouwd als één van de meest veelzijdige actrices in de Italiaanse filmwereld, Paola Cortellesi is actrice, scenarioschrijver en auteur, tevens winnares van diverse David di Donatello Awards . Ze maakt haar regiedebuut met een origineel drama dat zich afspeelt in de periode na de Tweede Wereldoorlog. De mannelijke hoofdrol is van Valerio Mastandrea, bekend uit "Perfetti Sconosciuti".



Interview with Paola Cortellesi

Italian actress and screenwriter Paola Cortellesi's directorial feature debut *C'è Ancora Domani* opened the 18th Rome Film Festival on Wednesday evening.



The feature marks a departure for Cortellesi, who is a household name in Italy, best known as a singer and comic actress, with credits including hit comedies such as *Do You Know Claudia?*, *Piano, Sola*, *Escort in Love* and the *Like a Cat on a Highway* franchise.

Inspiration for *C'è Ancora Domani* came two years ago as Cortellesi was reading her young daughter a children's book recounting the evolution of women's rights. She was incredulous about the stories of how women were treated in the past. At first, I was relieved because I thought it was a sign that times had changed. Then, I started thinking, if she's not aware, teenage girls probably don't know about it either," she says.

The actress, who has co-written a number of features in which she has starred, got together with long-time collaborators Furio Andreotti and Giulia Calenda to write a film capturing the reality of ordinary women back in 1946 as they were on the cusp of their first democratic vote.

What I was interested in, was exploring was the day-to-day discrimination and domestic violence of that time, she says. "It's not about the big female figures like Nilde Iotti, I wanted to celebrate the forgotten women like my grandmother and great-grandmother." It's not based on a true story, but it's inspired by their lives and the many women like them, stories heard in the courtyard, because everybody knew everything about everybody... there was not an ounce of privacy... There's a generation of women who grew up like this, accepting their lives, never questioning the status quo."



Cortellesi says shooting the film in black-and-white seemed like a natural choice and also tapped into her love of neorealismo rosa (pink neorealism). When my relatives told me stories about that period, I always kind of imagined them in black and white... I also wanted to connect with a school of cinema I love known as neorealismo rosa, which is different from the neorealismo of Rome, *Open City* or *Bicycle Thieves*, in that the characters and settings are realistic, but the story has elements of romance or comedy, she explains.

Cortellesi spent three weeks rehearsing with her cast and doing meticulous screen tests for the different shades of black and white in the film, before shooting on location on the streets of Trastevere in Rome and on set at Cinecittà. The actress suggests that while the violence and discrimination against women captured in the film seems to belong to another era, they have not been eradicated from Italian society. Things have changed, and we've made progress but there's still a toxic mentality in some quarters. Femicide is still a problem in

Italy. According to a recent study, one woman is murdered by a man, often an ex who can't except they've left them, every 72 hours," she says.



One day Mario said to me, 'Paola, I like your way of working and what you do, we should think about making a film together,' recounts Cortellesi. My previous work that I wrote and played in, which is intelligent but more mainstream," she continues. "When I pitched him this film, explaining it would be a black-and-white film about domestic violence, which also makes you laugh, I think he was taken aback... but he go behind it, even if it was not an easy film to make... He trusted me.

CAST

Paola Cortellesi	DELIA
Valerio Mastandrea	IVANO
Romana Maggiore Vergano	MARCELLA
Emanuela Fanelli	MARISA
Giorgio Colangeli	OTTORINO
Vinicio Marchioni	NINO
Francesco Centorame	GIULIO
Raffaele Vannoli	ALVARA
Paola Tiziana Cruciani	SORA FRANCA
Yonv Joseph	WILLIAM
Alessia Barela	ORietta
Federico Tocci	MARIO

CREW

Direction:	PAOLA CORTELLESI
Script	FURIO ANDREOTTI, GIULIA CALENDÀ, PAOLA CORTELLESI –
Editing:	VALENTINA MARIANI
Camera:	DAVIDE LEONE
Casting:	LAURA MUCCUNO, SARA CASANI
Sound mixer:	FILIPPO PORCARI, FEDERICA RIPANI -
Costumes:	ALBERTO MORETTI
Production design:	PAOLA COMENCINI
Music:	LELE MARCHITELLI edizione Flipper SRL
Executive producer:	ROBERTO LEONE, LUDOVICA RAPISARDA, SAVERIO GUARASCIO

Production company	WILDSIDE and VISION DISTRIBUTION in collaboration with SKY in collaboration with NETFLIX
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